AMBUSH

#466356

Episode One

Rev. 09/11/97 (Yellow)
Rev. 09/12/97 (Green)
Rev. 09/15/97 (Buff)
Rev. 09/16/97 (Salmon)
Rev. 09/16/97 PM (Cherry)
Rev. 09/17/97 (Tan)
Rev. 09/18/97 (White)
Rev. 09/23/97 (Blue)
Rev. 09/25/97 (Pink)

ER

"Ambush"

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THIRD DRAFT

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ER

"Ambush"

CAST

GREENE

ROSS

BENTON

CARTER

HATHAWAY

JEANIE

WEAVER

DEL AMICO

CORDAY

PICKMAN

MARQUEZ

MALIK

MORGENSTERN

OLIGARIO

JARVIK

AUDIA

RANDI

OLBES

ZADRO

WRIGHT

P.A.

JUSTIN CHANG

AGI

STUART

LUIS

SCHOENBERGER

HEAD LAC

ROGER

HOUSEKEEPING

KRISTA

CAROLINE LEBECK

MARTY LEBECK

TODD LEBECK

DORIS

WEEPING WOMAN

PETRA

THEO

GANG MEMBER

NEUROSURGEON

GEORGE

OZELLA

BOZ

DRUMMER

BLOODY MAN *

ER

"Ambush"

SETS

INTERIORS:

HOSPITAL
- Lounge
- Trauma One
- Admit Desk
- Exam Room
- Hallway
- Nurses' Desk
- Suture Room
- Trauma Hallway
- Hallway Behind Curtain Three
- Chairs
- Elevator Lobby
- Ambulance Bay
- Trauma Two
- Exam Room Four
- Main Hallway
- Back Hallway
- Elevator

EXTERIORS:

Format note:

The increased page-count of this draft is due to a format change. To assist in staging this live episode, there is a page break after each scene. The blank pages between scenes are for each department's continuity and re-set notes.

NOTE: THE ATTACHED CREDIT SEQUENCE IS FOR AUDIO ONLY.
IT WILL BE RECORDED AT REHEARSAL ON THURSDAY, SEPT. 18TH

"AMBUSH"

OPENING CREDIT SEQUENCE

A1 OVER BLACK A1

as the CREDITS ROLL, we hear the LOUD SNAP and CLANK of heavy anvil cases being hauled in, dropped down, opened.

LUIS (V.O.)
Think we can get this in one night?

STUART (V.O.)
We have to.

BOOM GUY (V.O.)
Change out the batteries in those lavaliers --

ROB (V.O.)
He's getting more nine volts off the truck.

LUIS (V.O.)
Man, it's got the smell, huh?

STUART (V.O.)
White-balance that.

There is a flash as a camera is turned on. We see a white card ALMOST FILLING the FRAME. Around the edges we can see some of the admit area.

ROB (V.O.)
Tony already did it.
(BACK TO BLACK)
And he laid down bars and tones.

CONTINUOUS SOUNDS of PREPPING CAMERA EQUIPMENT. Also the AMBIENT SOUNDS of the ER Admit area. PHONES RING. PEOPLE COME AND GO. We hear the PEELING OF GAFFER'S TAPE.

LUIS (V.O.)
How come hospitals all have this smell?

And now the sounds of FOOD WRAPPERS.

ROB (V.O.)
Pork buns? Who went for food?

BOOM GUY (V.O.)
I brought it myself.

(CONTINUED)

A1 CONTINUED: A1

ROB (V.O.)
Well thanks a helluva lot.

Agi's FOOTSTEPS APPROACH.

AGI (V.O.)
Camera mount in the trauma room's keystoning --

LUIS (V.O.)
Hasn't been leveled yet.

ROB (V.O.)
You know I love pork buns.

AGI (V.O.)
Okay, guys; let's get ready to shoot; everybody on the same page.

Another visual flash. We see the FRAME FADE FROM DARKNESS TO A BRIGHT VIEW of our admit floor with camera equipment piled on it. Then it FADES INTO DARKNESS again.

LUIS
Are you still worried about that iris?

ROB
No, it's working fine.

LUIS (V.O.)
Hey-hey -- those tapes are all numbered --

ROB (V.O.)
Sorry.

AGI (V.O.)
Stuart and I will stick with the doctor. Luis and Rob, follow our lead; think B-roll. Let's all make the same picture.

BOOM GUY (V.O.)
This is still breaking up.

AGI (V.O.)
Remember our deadline -- we don't get a second chance here.

FOOTSTEPS. PAPER.

LUIS (V.O.)
I hate hospitals.

A1 CONTINUED: (2) A1

AGI (V.O.)
Is Dr. Greene here yet?

STUART (V.O.)
Haven't seen him.

AGI (V.O.)
We'll catch up.
(to Tony)
Are you set in the lounge?

P.A. (V.O.)
Just need tapes.

BOOM GUY (V.O.)
The blimp is going to be too big.

AGI (V.O.)
Use the windscreen.

The P.A.'s heading off and we're going with him -- the SOUNDS of the others and their staging area BECOME MORE DISTANT.

STUART (V.O.)
Did you check the registration?

P.A. (V.O.)
Yes, sir; done.

AGI (V.O.)
Where'd we wind up with the battery charger?

P.A. (V.O.)
It's plugged in that x-ray room.

BOOM GUY (V.O.)
Trim RF 6; it's too hot.

We hear a CREAKY DOOR OPEN AND CLOSE. It's quieter where we are now. A CHAIR SCOOTS across the floor and we hear the P.A. STEP UP on it. The sound of a TAPE being INSERTED INTO the CAMERA CARRIAGE.

As the CREDITS END, we can hear WATER POURING. Then a LENS CAP is SNAPPED OFF and we see a BLUR OF COLOR and we are:

ER

"Ambush"

TEASER

FADE IN:

1 LOUNGE - NIGHT; 7:05 PM - STATIONARY CAMERA - WIDE/HIGH ANGLE 1 *

An OUT-OF-FOCUS HATHAWAY is pouring water through the coffee maker. As she turns and looks DIRECTLY INTO THE LENS, the FOCUS SHARPENS.

HATHAWAY
What's that for?

P.A. (O.S.)
Oh, you know. Back-up footage; workplace stuff.

As the P.A. talks, he comes INTO FRAME, checking the angle; then disappears OUT OF FRAME. The FRAMING ADJUSTS slightly and we realize that he's the one aiming the camera. He's a wiry, 22-year-old, who skipped college to make movies. ON the TV, the Cubs/Astros game is in the 7th inning, with the VOLUME OFF.

P.A.
Cubbies still ahead?

HATHAWAY
I haven't been watching.

P.A.
We put up some other stationary cameras -- one at your main desk and one in that yellow operating room --

HATHAWAY
Trauma One.

P.A.
High traffic areas. Get some wide angles to cut with what the hand-held guys shoot. For pace; variety, you know.

Hathaway continues to make coffee, glancing back at the P.A. working BEHIND THE CAMERA. As he secures the camera, his hands and arms CROSS FRAME occasionally. Hathaway doesn't mind this kid; he seems sweet. But that black eye of the camera's lens makes her uncomfortable.

(CONTINUED)

1 CONTINUED: 1

HATHAWAY
Right.

The P.A. has finished his work and comes BACK INTO FRAME, throws duct tape into his case, as he prepares to move on.

P.A.
We just leave them running. Get what we get.

Hathaway looks up at the camera again.

HATHAWAY
It's on?

P.A.
By the end of the day, you'll forget we're here. See ya. *

He goes, leaving Hathaway alone. Well, not really alone. She goes to the fridge to get milk. Can't shake the feeling that big brother is watching. Impatient, she sloshes the milk into her cup. Makes a small mess. Glances over her shoulder and sponges it up. Then she OFFERS THE LENS a self-conscious smile and flashes a peace sign, before she EXITS FRAME.

A beat. She comes back INTO FRAME to get the coffee she forgot. We hang on the empty lounge for a beat before we --

CUT TO:

1A HALLWAY TO TRAUMA ONE 1A

A HAND-HELD CAMERA'S POV is moving down the hall.

STUART (O.S.)
I thought we were going to start with him coming on shift. *

AGI
Too late. He's already in a trauma. Careful --

As the CAMERA SPINS to avoid a wheelchair being pushed across the hall, Agi's briefly IN FRAME.

AGI
He's the one with the little glasses.

STUART (O.S.)
I remember.

And the CAMERA MOVES INTO:

2 TRAUMA ONE - THROUGH STUART'S CAMERA POV (HAND-HELD) 2

Where GREENE and ROSS work on JUSTIN, a presumably teenage soccer player with a compound fracture. His shin is covered with a sterile dressing, ice, and a cardboard splint.

Greene's dressed-up today: shirt and tie. The only remaining signs of Greene's recent attack are a slight scar from the cut on his forehead and a velcro wrist splint. MARQUEZ assists. PICKMAN finishes the bullet. They all note the arrival of the camera and continue working.

PICKMAN
... open fracture, distal tibia-- we gave 4 of morphine in the field.

ROSS
How bad does the goal post look?

JUSTIN CHANG
(in pain)
Hey, I scored.

Throughout, the CAMERA FAVORS Greene, who is a little off, a little forced. Ross, seems odd in a different way--he's joking around, making an effort to keep things light. It's our ER; it's our people; but, it looks... like VIDEO. That's it. We're in a VIDEO POV. And Greene is glancing at Agi CLOSE TO LENS, as he gives orders, formally.

(CONTINUED)

2 CONTINUED: 2

GREENE
Nurse Marquez, let's order preop labs -- CBC, Type and Screen; and left lower extremity films.

MARQUEZ
Ancef?

GREENE
(nodding)
One gram IV piggyback and 100 of gentamicin.

Another camera comes through the door; it's Rob.

JUSTIN CHANG
(writhing in pain)
I really broke it, huh?

AGI
Rob -- Rob, set up in here. *

ROSS
You won't be playing varsity this fall.

JUSTIN CHANG
Varsity? I'm 24 years old.

CAMERA PANS a look from Ross to Greene.

GREENE
Guess I don't need a pediatrician here.

ROSS
Man, you are going to get carded until you're forty.

Ross starts to leave.

AGI (O.S.)
Do you mind staying for a moment?

ROSS
You need me?

AGI (O.S.)
We want to get Dr. Greene discussing the orders.

ROSS
Ah, you need the back of my head.
(complying)
How's that pulse, Dr. Greene?

Ross leans in as Greene checks the pulse in the foot.

(CONTINUED)

2 CONTINUED: (2) 2

GREENE
Distal pulses are two plus and equal...
(for the camera)
No arterial injury.

CARTER bursts through the doors, full of energy. He deftly ignores the camera. He expected them.

CARTER
Open fracture?

GREENE
Dr. Carter! Early on his first day in emergency medicine.

CARTER
You need me?

ROSS
We do.
(sotto voce)
I'm fed up with playing Dr. Kiley to Marcus Welby here.

CARTER
Who?

The CAMERA is off Ross, but it CATCHES Greene rolling his eyes at the ribbing. As Ross goes, Carter steps up. Justin, writhing in pain, realizes the CAMERA is on him, and goes back to toughing it out.

GREENE
Why don't you finish the history.

CARTER
Do you have pain anywhere, besides your leg, Mr. Chang?

JUSTIN CHANG
Justin. I kind of jammed my stomach.

CARTER
Any allergies?

Benton comes in from Trauma Two, looks into the LENS.

(CONTINUED)

2 CONTINUED: (3) 2

BENTON
Anything for me?
(sees)
Oh, is this today?

AGI (O.S.)
Please don't look into the lens.

JUSTIN CHANG
Just hay fever.

CARTER
Possible surgical belly here.

BENTON
Yeah, right.

GREENE
You're still on?

BENTON
(for Carter's benefit)
Thirty-six hours. We're short a surgeon.

Benton has gone to the patient and palpated his belly.

BENTON
Belly's benign. Call ortho.

CARTER
How's it - going?

But Benton's gone. He probably didn't hear Carter's question, but he also ignored him. Greene's aware of it.

GREENE
So, he's pissed off about losing you?

CARTER
We haven't talked. When was your last meal?

JUSTIN CHANG
I ate lunch around one.

As Carter takes the reins and talks to the patient energetically, Stuart's CAMERA COMES AROUND AND CREEPS IN on the increasingly worried look on the patient's face.

CARTER
Cimetidine 300 milligrams IV.

MARQUEZ
You got it.

(CONTINUED)

2 CONTINUED: (4) 2

CARTER
(to patient)
That will cut down on the acidity in your stomach. If you vomit in the OR, you could aspirate your stomach contents into your lungs and develop pneumonia.

JUSTIN CHANG
Uh-huh.

GREENE (O.S.)
That may be more than Mr. Chang needed to hear.

P.A. (O.S.)
We've got a problem--Sorry to interrupt.

CAMERA PANS to FIND the P.A. at the door. Then PANS back to watch Greene and Carter examine the fracture; while:

P.A. (O.S.)
One of the docs says she wasn't informed about our shoot.

AGI (O.S.)
Dr. Weaver was handling the staff--

P.A. (O.S.)
She's making it worse.

AGI (O.S.)
I'm on my way. You okay, Stuart?

STUART (O.S.)
Uh huh.

We catch a glimpse of AGI (the wife and director of this husband/wife documentary team) crossing through the background of the shot and leaving with the P.A.

The CAMERA begins to NARROW into a CLOSE UP of Marquez administering the cimetidine. STUART, the cameraman/ producer, takes this opportunity to coach a little.

STUART (O.S.)
Dr. Carter, our boom will pick you up at a normal volume. You can relax, speak naturally.

CARTER (O.S.)
Okay.

(CONTINUED)

2 CONTINUED: (5) 2

GREENE (O.S.)
Carter wasn't acting -- he's really like that.

And as Marquez injects the meds, we --

CUT TO:

3 ADMIT DESK 3

where we are CUTTING between TWO CAMERAS. The documentary crew has mounted a STATIONARY CAMERA to get a WIDE ANGLE of the desk area.

And currently LUIS, Agi and Stuart's edgy, 28-year-old assistant/2nd camera operator, is shooting a CLOSER, HAND-HELD ANGLE of an on-going exchange between WEAVER and DEL AMICO.

At times, his CAMERA DRIFTS TO other admit area action. He FINDS a prisoner/patient in shackles, being led toward an exam room. Then he FOCUSES ON Jeanie, in her purse, finding her AZT pills. She's taking out her dosage, until she becomes aware of the CAMERA and heads off.

During this, we can sometimes catch Luis, with his camera, creeping into the edges of the WIDE ANGLE, as he circles Weaver and Del Amico. Likewise, when we are in LUIS' CAMERA ANGLE, we may catch a glimpse of a SOUND ASSISTANT and a GO-FER in the BACKGROUND near the stationary camera. WRIGHT comes through to get a chart; she went all out on her hair styling today. MALIK, in festive scrubs, is hanging around the desk with RANDI. Ross comes up as * Weaver, with a new haircut, is aware of the camera, explains for the third time:

ROSS *
(re: her hair) *
Hey, Kerry, nice do. *

WEAVER (O.S.)
... They're <u>focusing</u> on Dr. Greene; but their goal is to get a sense of what all of us do in the emergency department and portray it in a positive light --

DEL AMICO (O.S.)
(looking at form)
It says nothing here about a "positive light." It only talks about the rights to use my name and image in perpetuity.

Ross tries to invite Del Amico to discuss this AWAY FROM * CAMERA.

ROSS *
You know, maybe if we took this *
into the lounge...

(CONTINUED)

3 CONTINUED: (A1) 3

WEAVER
(ignoring Ross)
Drs. Anspaugh and Morgenstern think this documentary will increase public awareness of the health care issues we face.

(CONTINUED)

3 CONTINUED: 3

DEL AMICO
That's fine; but--
(looks at Luis)
I'm sorry, what's your name?

LUIS (O.S.)
Luis.

DEL AMICO
No offense, Luis. I'm not saying you're here to ambush us, or do an exposé.
(back to Weaver)
But there's nothing on this form to stop them.
(back to Luis)
And, if I don't sign this thing, you're wasting film right now.

LUIS (O.S.)
It's tape. It's cheap.

Agi has arrived and listened to the last exchange. Agi is a 36-year-old, film school graduate with two Sundance festivals under her belt. She has a soft, relaxed manner. You can see why people talk to her.

AGI
Hi. I'm Agi Orton, my husband and I are the directors.

DEL AMICO
Anna Del Amico.

AGI
Do you have some questions?

ROSS
Excuse me, I think if Dr. Del Amico and I have a word, we can work this out. Anna?

Ross holds out an arm toward the lounge. Del Amico agrees.

DEL AMICO
Okay; sure.
(back to Agi)
I'll catch you later.

Ross and Del Amico go off to the lounge.

WEAVER
Dr. Del Amico is new here--

(CONTINUED)

3 CONTINUED: (2) 3

AGI
It's fine; if she doesn't sign a release, we can shoot around her.
(to Luis)
Luis, if you're finished setting up, Stuart needs you.

Agi's tone carries a reprimand. Luis looks at her a beat as Malik approaches.

MALIK
This is going to be on TV?

AGI
Pre-sold to PBS.

MALIK
(disappointed)
Not a network?

CUT TO:

4 THE LOUNGE - STATIONARY CAMERA 4

Ross talks with Del Amico while she gets on her lab coat. Obviously no one mentioned to them that a camera was set up in here. They are unaware of being taped. They move IN AND OUT OF FRAME.

ROSS
Look, it's something Mark agreed to do and he's excited about--

DEL AMICO
You think he's up to it?

ROSS
Sure. Why not?

DEL AMICO
Cameras all over. It makes me uptight.

ROSS
Yeah, we'll all be hiding out in here by the end of the night.

DEL AMICO
Doug, I don't know Mark the way you do, but he seems pretty shaky right now --

ROSS
He'll be fine.

DEL AMICO
-- I'd be shaky too, if I'd had the crap beaten out of me.

A beat. Ross can't argue with her; in fact it's his underlying fear as well.

ROSS
Mark wanted to do this. I think that's a good sign; maybe he's back on his game.

DEL AMICO
Maybe.

ROSS
In any case, they're here; they're shooting. There's nothing we can do but support him. That's why I'm doing it: to help Mark out.

Before Del Amico can respond, Greene walks in. They change their tone; break up the pow wow; get back to work.

(CONTINUED)

4 CONTINUED: 4

ROSS
Hey, you look like a star out there.

GREENE
I'm enjoying all the attention.

ROSS
(as he goes)
Don't get too used to everyone following your orders.

GREENE
Hey, I'm hoping for a sequel.

ROSS
Some of us are still working stiffs: Measles in four.

DEL AMICO
Later.

Both Del Amico and Ross leave. As soon as Greene is alone, his body language shifts. The false bravado lets down, he slumps into a chair; rubbing his temples and trying to gulp some air.

The stationary camera sees it all. A benign, steady SHOT of a man, struggling to maintain, in a room alone. What has he gotten into?

FADE TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

5 EXAM ROOM ONE -- 7:30 PM -- LUIS' CAMERA 5 *

JEANIE, who is shy around the camera, is presenting SCHOENBERGER, a trim, 43-year-old guy with that look of the terminally trendy. While she speaks, she rips off a cardiogram print-out and hands it to Greene who proceeds to do his own quick assessment, listening to SCHOENBERGER'S heart and lungs, checking his fingers for clubbing.

JEANIE
Mr. Schoenberger's in sinus rhythm BP's 110/70, pulse is 72, reps 16--

She stops. She mis-spoke.

JEANIE
Sorry, resps; not reps. Should I start over?

LUIS (O.S.)
Sure.

GREENE
(coaching her)
Next time just keep going.

Greene is back on track, holding it together with bravado that comes off as uncharacteristic pomposity.

JEANIE
Mr. Schoenberger's cardiogram is normal. His shortness of breath resolved with 2 liters of oxygen. He may have had slight indigestion a couple hours ago --

SCHOENBERGER
Today was all-you-can-eat-burritos at my favorite Mexican place.

GREENE
Any family history of heart disease?

SCHOENBERGER
No, my relatives prefer cancer.

GREENE
Do you smoke?

(CONTINUED)

5 CONTINUED: 5

SCHOENBERGER
Not cigarettes.

JEANIE
Mr. Schoenberger recently took up cigars.

SCHOENBERGER
I don't inhale.

JEANIE
I started a cardiac work-up, ordered a CBC, Chem 7, cardiac enzymes, serum myoglobin--

GREENE
Whoa, Jeanie, that's a little gung-ho for a guy who ate too many burritos.

JEANIE
He was concerned enough to come in; and he has insurance.

Jeanie immediately glances TO CAMERA. Should she say that?

GREENE
That's no reason to order a million tests..
(to patient)
Know where I can get ahold of any Havanas?

SCHOENBERGER
(glancing at camera)
I have more pedestrian tastes. I'm happy puffing on one of those.

He points toward his shirt pocket, over the chair beside Greene. Greene picks one up and recoils.

GREENE
No wonder you're short of breath.

Schoenberger is relieved.

(CONTINUED)

5 CONTINUED: (2) 5

SCHOENBERGER
Seriously? Could it be the cigars?

GREENE
These aren't fit to be called cigars. Lay off the cheapos for a few days, and I think you'll be fine.

SCHOENBERGER
Give up the stogies?

GREENE
At least treat yourself to something decent.

Greene goes out. The camera WATCHES him go; keeps FOCUS RACKED to Greene outside in the hall. We see Stuart and his boom operator pick up and follow Greene. In the FOREGROUND, Schoenberger's out of focus.

SCHOENBERGER
You think this'll be in the movie?

LUIS
(doubts it)
We'll let you know.

CUT TO:

6 THE HALL 6

where Stuart's camera FOLLOWS as Greene and Morgenstern walk and talk. Morgenstern's nervous, strained; almost jumpy around the camera.

MORGENSTERN
I stopped by to thank you again, Mark, and to see how it's going--
(turning to camera)
You don't need to film this.

But the CAMERA COMES AROUND to lead them; and doesn't shut off. Intimidated, Greene and Morgenstern begin to walk and talk again.

MORGENSTERN
Everything under control?

GREENE
Yes. Yes, it is.

A deadly pause.

MORGENSTERN
Looks like a pretty busy night.

GREENE
Not too busy. For a week night.

MORGENSTERN
Right. Pretty slow for a week night.

GREENE
It may pick up later.

MORGENSTERN
Yeah. Later. It can pick up.
(to camera)
You'll get some good stuff.
(back in character)
Wanted to make sure everything was copasetic. Thanks again, for taking this on.

Morgenstern's half in and half out of character--indecisive about what natural behavior is. Decides to stick out a hand and shake. As Greene walks off, we hear:

AGI (O.S.)
Stuart; come grab this. The nurses are cookin'. They're miked to Channel three.

(CONTINUED)

6 CONTINUED: 6

As STUART'S CAMERA PANS to find the nurses, Del Amico comes up.

DEL AMICO
Who do I give this to?

AGI
You decided to sign.

DEL AMICO
Just keep my face off Hard Copy, okay?

As she goes, Stuart FOCUSES ON:

7 THE NURSES' DESK 7

The nurses have been "staged" a little--all doing jobs. Hathaway, Malik, Marquez and OLIGARIO are there. SOUND is BROUGHT UP to catch the nurses LAUGHING.

MARQUEZ
No, the best one was the guy with the transistor radio!

OLIGARIO
Right--he "said" he was getting out of the shower and slipped; and he'd sat down on it.

MARQUEZ
Ouch.

HATHAWAY
It was still playing!

MALIK
(singing)
"Whomp, there it is..." *

MARQUEZ
I asked Mark--Dr. Greene--if he was going to extract the foreign body. And he said, "No, but I'm going to tune it to the ball game!"

Jarvik comes through, pushing a heavy-set, stinky guy (HEAD LAC) in a wheelchair.

(CONTINUED)

7 CONTINUED: 7

JARVIK
This Head Lac's for Carter. Anybody seen him?

They shake their heads.

AGI (O.S.)
Seems like there's a real comradery between doctors and nurses.
(off their nods)
What about dating?

MARQUEZ
Who--Mark?

Everyone laughs. Agi senses she's on to something.

AGI (O.S.)
You tell me.

Marquez fidgets.

MARQUEZ
Well, I don't think... oops --

In her nervousness, Marquez pulls off her radio mike. Agi steps INTO FRAME to help her with it. STUART NARROWS his SHOT to Hathaway, while Agi works with Marquez.

AGI *
I got it. *

HATHAWAY
We do socialize, but more as a group. Dr. Greene comes; or he did...

OLIGARIO
He's been taking it slow.

MALIK
Since he got beat up...
(a beat)
You know about that, right?

STUART'S CAMERA FINDS AGI who has finished with Marquez's mike. AGI's look into the lens says they hadn't heard, but they want to.

AGI
Uh huh.

(CONTINUED)

7 CONTINUED: (2) 7

HATHAWAY
(steering away)
And actually--that's a myth about doctors and nurses dating so much.
(murmurs all around)
I know more nurses dating cops or firemen or paramedics...Now <u>that</u> cliche is true.

OLIGARIO
Especially cops!

MARQUEZ
Especially <u>young</u> cops.

HATHAWAY
Mmm mmm.

They all agree in laughter as we see Ross passing in their B.G. He stops. *

AGI (O.S.)
Getting back to Dr. Greene. He does seem a little more subdued -- *
*
Ross twists his neck to the side and makes a huge cracking * noise. Reveals he's got a Styrofoam cup in his hand. The * nurses crack up. *

ROSS
Sorry to break this up--I need a nurse in curtain three.

AGI (O.S.)
Everyone, that was great. Tony'll collect your radio mikes.

As the nurses take off their mikes and disperse, Stuart's CAMERA notices a look between Hathaway and Ross.

ROSS
Okay, Lucy, you've got some 'xplaining to do...

HATHAWAY
(laughing)
What?

Ross and Hathaway head toward curtain three. Hathaway has forgotten to take off her mike. So even though Ross and Hathaway are walking away and seen through a window, we can HEAR them clearly. *

(CONTINUED)

7 CONTINUED: (3) 7

ROSS
And what was all that about cops and firemen?

HATHAWAY
Jealous?

P.A. (O.S.)
I'm short a mike--

STUART (O.S.)
Hold on -- And keep her volume up.

THROUGH THE WINDOW Ross and Hathaway could be any doctor and nurse, talking, setting up a room. But because we can hear them, we do notice the way she leans toward him.

ROSS
Not jealous; curious. What do you do for cops that you haven't done for me?

HATHAWAY
We'll get into that later; if you bring the cuffs.

ROSS
I thought I was finally going to get some sleep tonight.

HATHAWAY
I wouldn't count on it.

Ross has glanced up and seen the Camera focused on them.

ROSS *
Think they can read lips? *
(turns away) *
Losers! *

HATHAWAY *
(looking) *
May be. *

Ross turns back. *

ROSS
Carol... you have a mike on?

She fumbles with the radio mike. Ross stays calm.

HATHAWAY
Oh my God. Could they hear -- ?

(CONTINUED)

7 CONTINUED: (4) 7

ROSS
Just turn it off.

As she does, Ross shakes his head at the Camera. Don't even think about it.

CUT TO:

8 HALLWAY 8

Luis' CAMERA is running side-by-side with Carter. Carter looks jazzed, but in-control.

CARTER
That's the thing about the ER. You've got to stay on your toes--

Marquez hurries past.

MARQUEZ
Lily's looking for you--

CARTER
I'm on my way--And you're more on your own. In surgery, I had someone looking over my shoulder; critiquing every move.

Near the suture room, Carter stops to make his point.

CARTER
Down here, residents are responsible for the whole patient.

Jarvik leans out the door behind Carter, she looks disheveled and exasperated.

JARVIK
Carter, help me!

Carter nods to the Camera, see what I mean? He hurries off and the CAMERA FOLLOWS, into:

9 THE SUTURE ROOM 9

where Jarvik is struggling to get the heavy-set Head Lac guy off his back. He's got fresh vomit all over his shirt front; all over the floor.

JARVIK
Get the basin...I can't get him rolled... *

HEAD LAC
I gotta puke again!

JARVIK
I know.

While Jarvik struggles with the man who flops like a decked tuna, Carter brings an emesis basin and hands it to the guy. He tries to help Jarvik hoist him. The guy immediately drops the basin, which clangs to the floor.

9 CONTINUED: 9

Carter bends down to hand it back to him. LUIS' CAMERA struggles to find the best ANGLE.

While Carter is retrieving the basin, the Head Lac Man pukes ferociously. All over Carter. CAMERA HOLDS a beat on Carter then PANS to the guy. He looks like he may go again. The CAMERA backs up. It's a false alarm; just a belch.

HEAD LAC
I feel better.

JARVIK
Good.

HEAD LAC
Much better.

The man is able to sit on his own. CAMERA finds Carter, who hasn't moved. Now, he stands and the CAMERA rises with him. He's a mess.

CARTER
I'm going to change.
(going)
Compazine for our friend please,
25 milligrams PR.

Carter goes. The CAMERA decides to stay with Jarvik and the Head Lac Man.

LUIS (O.S.)
What's that mean, PR?

He FOLLOWS the trail of puke, up to the guy, and lands on Jarvik, who realizes the camera is looking at her.

JARVIK
Per rectum.

LUIS (O.S.)
Do you have to clean this up?

JARVIK
Oh, no.

Jarvik has headed to the phone; which she dials.

JARVIK
Housekeeping to the suture room.

She nods to CAMERA. That's how it's done.

CUT TO:

10 ADMIT 10

Greene stands at the far end of the admit desk where Agi is setting him up for a talking-head interview. Behind him, the doctors and nurses continue to work, including WEAVER, RANDI and OTHERS. The MICN PHONE RINGS.

GREENE
I'm not sure what you're looking for...

In the b.g, Hathaway answers the MICN phone.

AGI (O.S.)
We'll keep it conversational.
(to others)
Please come and go as you would normally. Don't be afraid to interrupt.
(LEAVING FRAME)
First explain how long you've been here; what an attending does.

GREENE
I'm Mark Greene; I've worked at County General since finishing Med School six years ago...

HATHAWAY
Unit contacting County General meet me on 1-alpha.

AUDIA (V.O.)
County General, this is Rescue 27 on 1-alpha. How do we copy?

HATHAWAY
Loud and clear.

Weaver comes INTO FRAME, ignoring the camera like a pro.

WEAVER
Mark, I got the GI bleed in curtain two admitted to medicine.

GREENE
Good. Thanks, Kerry.

AUDIA (V.O.)
We're at your back door with a 37-year-old male in respiratory distress. Neighbor says the patient has cancer.

HATHAWAY
Copy that.

Weaver nods and goes to the board and erases it officiously.

AGI (O.S.)
Describe how an Emergency Room serves the public.

GREENE
Well, for a lot of people, we're the only access they have to medical care--

Hathaway comes up.

(CONTINUED)

10 CONTINUED: (A1) 10

HATHAWAY
Paramedics are pulling up with a 37-year-old male in respiratory distress. Neighbor who called it in, says he's got cancer.

(CONTINUED)

10 CONTINUED: 10

Greene forgets the camera, maybe for the first time. Goes to Hathaway.

GREENE
Okay, prep trauma one and find Carter.

As Hathaway goes, Jeanie comes up.

JEANIE
Sorry; labs came back on Mr. Schoenberger. You better take a look.

GREENE
(reading labs)
This is the cigar smoker?

JEANIE
(nodding)
CKMB's pretty high.

GREENE
I'll say. Did he go home?

JEANIE
No, but he's heading out to go.

She nods over to the exam room, where Mr. Schoenberger's coming out. As Greene goes to him, he sees Del Amico.

GREENE
Stick around, Dr. Del Amico. We've got a respiratory distress pulling up.

DEL AMICO
I'm on it.

She heads outside, grabbing gloves as she goes.

GREENE
Mr. Schoenberger, one of your tests came back with a result we didn't expect...indicating a possible problem.

SCHOENBERGER
What do you mean?

(CONTINUED)

10 CONTINUED: (2) 10

GREENE
You ought to stick around--while we do one more test--
(to Jeanie)
Troponin-T.--
(back to patient)
--for clarification. They can do it on the blood we've drawn.

SCHOENBERGER
Better safe than sorry?

GREENE
Exactly. And as long as you're waiting, Jeanie's going to stick you on a monitor.

As Schoenberger goes back in.

GREENE
(remembers the camera)
An elevated CKMB indicates heart muscle damage.

AGI (O.S.)
A heart attack?

Greene glances to Jeanie, who just looks at him.

GREENE
That's right.

JEANIE *
I'm going to get another EKG. *

AGI (O.S.)
Could it mean something else?

Jeanie decides she'd rather be someplace else. Jeanie * goes back into exam room.

GREENE
It's probably an MI. The other test will confirm it.

(CONTINUED)

10 CONTINUED: (3) 10

AGI (O.S.)
And then what?

GREENE
(nods, shrugs)
Actually, regardless of the other results, an elevated CKMB means he's had an MI.
(a pause)
I'm just giving him a little time to adjust to that possibility.

It doesn't sound all that hollow and unconvincing. Greene could stop there. But he's no spin doctor. He's one of those documentary subjects you watch and wonder, how in the world did they get them to say this stuff? In short, he's got a compulsion to explain himself.

GREENE
And... of course, since I missed it, I'm buying time... to cover my ass.

And Stuart, with a sixth sense about revelations, GOES IN for the CLOSEUP as Greene laughs at his little joke. He doesn't get time to wonder how it will come off, as behind him, the respiratory distress patient arrives.

Stuart's camera WIDENS to FIND Del Amico and Paramedic AUDIA bringing in BOZ, an extremely-ill, emaciated, 37-year-old guy, who six months ago was a heavy metal bass guitarist still working steadily (if a bit past his prime: the hair band days). Marquez joins them. The patient's pudgy NEIGHBOR ROGER, 32, probably stoned, and not coping, follows. The CAMERA hustles to trail them:

11 DOWN THE HALL 11

AUDIA
37-year-old male, in respiratory distress. Neighbor reports he was diagnosed with esophageal cancer six months ago.

ROGER
I was just watching him while Krista went to the store. He hasn't been breathing all that good -- but he started like choking--

GREENE
Okay, sir. We've got him now.

(CONTINUED)

11 CONTINUED: 11

AUDIA
Tachy at 120; Pressure's 130/100. Resps are increased at 30; he's got a lot of secretions.

MARQUEZ
(to camera crew)
Watch out, we're making the turn!

They pull into:

12 TRAUMA ONE 12

where Hathaway joins them for the transfer.

GREENE
Get him on high flow O2, and prep an intubation tray. Steady. And -- one-two-three.

ROGER
Help him. He can't breathe. Hang in there, Bozzie.

MARQUEZ
Stand back, Sir.

Marquez gets Roger out of the way.

GREENE
Chuny, suction those secretions and hang two liters of saline-- this guy's bone dry.

HATHAWAY
Pulse ox is 89.

DEL AMICO
Should I intubate?

Greene, who has been looking into the man's throat, shakes his head no.

GREENE
With this mass in his throat, we'd have to crike him. But I don't want to use extraordinary measures, if he's got a DNR.
(to Roger)
Sir, do you know anything about your friend's wishes?

12 CONTINUED: 12

ROGER
He's the best bass player I ever met.

Roger is nervously fingering a joint and a lighter.

DEL AMICO
Hey, you can't fire that thing up in here.

ROGER
(coming to his senses)
Oh, right.

GREENE
Keep suctioning.
(to Del Amico)
Want to grab a blood gas?

DEL AMICO
I got it. *

Del Amico preps to get the blood gas.

HATHAWAY
His pulse ox is down to 87.

GREENE
Prep for a crike. Give him 600 of Clindamycin I.V. Carol, get the slate.

Hathaway gets a magic slate--one of those kid's cardboard and plastic write-on/lift-and-erase pads. She has to push * the camera to get back. *

HATHAWAY *
Excuse me. *

GREENE
(goes to the patient)
What's his name?

ROGER
Boz.

GREENE
Boz, can you hear me? I know you're having trouble breathing. Do you want us to help you out?

(CONTINUED)

12 CONTINUED: (1A) 12

Stuart's CAMERA is MOVING adroitly around the table. There's a lot to catch with one camera. He manages to get the patient IN FRAME enough to see the terror in his eyes. But it's impossible to read his answer to Greene's question.

(CONTINUED)

12 CONTINUED: (2) 12

MARQUEZ
Antibiotics are up.

HATHAWAY (O.S.)
Let me in here!

The CAMERA is JOSTLED ASIDE as Hathaway pushes past it, her back covering the FRAME until Stuart can RE-POSITION, on the other side of the table. She holds the slate close to Boz, helps him fit the plastic stylus into his hand.

HATHAWAY
You can write your answer on this slate, Sir. I'll hold it for you.

But the poor guy is so weakened and choking, he can't hold onto it. Hathaway tries to help.

GREENE
Boz, do you want me to do a crichothyroidectomy? I can cut a hole in your neck to help you breathe. Do you want that? If you can't write your answer, I'll have to put the tube in. Do you want to be criked?

Stuart goes in CLOSE, as Boz's hand struggles to mark on the slate, but after one vertical line--the beginning of "Y" for yes or "N" for no?--his hand slides down.

ROGER
Don't let him die! Give him the crike thing!

DEL AMICO
Damn. I can't get this...

Stuart PANS to find Del Amico having trouble with the blood gas.

AGI (O.S.)
Stuart, hold the patient.

He PANS back to Greene.

STUART (O.S.)
Where the hell's Luis?

AGI (O.S.)
I'll find him.

GREENE
(resigned)
Okay. Crike tray.

(CONTINUED)

12 CONTINUED: (3) 12

ROGER
Yeah, do it. Do it.

Stuart can't hold all of this. He's PANNING madly, doing his best.

CUT TO:

13 SUTURE ROOM 13

Where Luis is calmly holding on the PERSON from HOUSEKEEPING as they mop up after the HEAD LAC MAN, who has been taken to the showers by Jarvik.

HOUSEKEEPING
(shaking head)
No, no, no. You do not want to know.

LUIS (O.S.)
I wouldn't ask if I didn't want to know.

HOUSEKEEPING
I have done this for too many years not to know: this job, people do not want to hear about.

LUIS (O.S.)
Why? Because of what you clean up?

HOUSEKEEPING
(laughing, then)
This is nothing. Believe me. This one is a little picnic. You oughta see what some of 'em do.
(mops; laughs)
A body's only so big. But you can't hardly believe what all comes out of it.
(mopping)
You get used to it. Like every mama and daddy gets used to changing diapers.
(mopping)
But the blood and the gore--you know what the gore is, right? That's what you don't talk about. When you go home and they ask how your day was. No, no.
(and)
It doesn't bother me. I'm a religious person and I believe human beings were created in God's image, so whatever I am cleaning up has got to be fine.
(to Luis)
Do you believe?

LUIS (O.S.)
I dunno.
(and)
You mean, believe in God?

(CONTINUED)

13 CONTINUED: 13

HOUSEKEEPING
You couldn't do my job if you didn't. Maybe you can be a doctor or a nurse or make a movie. Not my job. And I'll tell you something else--

They are interrupted by Agi's voice.

AGI (O.S.)
Luis. We need you in the trauma room. There's a guy who's stopped breathing.

LUIS (O.S.)
I'm on my way.

Luis keeps his camera on Housekeeping for a moment.

LUIS (O.S.)
I'll catch you later.

HOUSEKEEPING (O.S.)
Sure you will.

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

14 ADMIT -- 8:20 PM 14 *

We're CLOSE on Greene, in profile, in the middle of his dreaded interview.

GREENE
Most of the ones I can remember are from my first year. After a while, you get more protective -- you don't let them get to you.

AGI (O.S.)
So what does it take, these days, to break through your armor?

Greene swallows, then deflects.

GREENE
Doesn't happen.

Stuart's ANGLE WIDENS. We see Greene is signing off on charts as he speaks. In the BACKGROUND, the ER continues to bustle.

GREENE
But there was this one girl my first year -- I'd gotten used to this as a county facility; I'd treated a lot of homeless people; a lot of people from the projects...
(and)
One day a girl came in, traffic accident; She was in a coma; brain dead. And I realized, I knew her. She was the kid sister of a guy I'd gone to med school with.
(explaining)
She'd tried to show me how to slam dance one night, just fooling around.
(and)
It made it clear trauma isn't something that happens to other people.

AGI (O.S.)
It could happen to you.

GREENE
Right.

(CONTINUED)

14 CONTINUED: 14

There's a pause. He's not going any further.

AGI (O.S.)
Does it change things--when it is you?

GREENE
What do you mean?

AGI (O.S.)
When you yourself are traumatized. As a doctor... I see you're still wearing a splint on your wrist--

Greene is staring deadpan at the CAMERA. It's impossible to read how he is reacting as Agi tiptoes into the mine field she decided to visit.

AGI (O.S.)
I heard you had an incident recently. Here at the hospital.

As the CAMERA TILTS to show his splinted wrist, Greene abruptly, stands up OUT OF FRAME. The CAMERA has to ZOOM back to FIND HIM.

GREENE
Is that what you're doing here?

AGI (O.S.)
I'm sorry. I didn't know it was a sore spot--

GREENE
I didn't agree to talk about that.

Agi comes around to approach Greene, she is now IN THE SHOT.

AGI
But safety is something everyone worries about --

GREENE
Is that why you picked me? To get into all that?

AGI
Dr. Greene, we don't want to make you uncomfortable --

(CONTINUED)

14 CONTINUED: (2) 14

STUART (O.S.)
If you don't want to talk about something, you don't have to.

GREENE
Good. Because I'm not.

Greene goes to the board, signs up for a case and gets the chart, while they follow him.

AGI
But we <u>are</u> here; and we <u>are</u> committed to making this film.

STUART (O.S.)
And we'd like you to have the opportunity to have your say.

GREENE
I have nothing to say. You asked to follow me on the job. We'll do that. No more comments; no interview.

AGI
Okay.

As Greene walks away from them, plenty angry. Agi looks at Stuart. He shuts off his camera and we are thrown into --

15 WIDE ANGLE 15

Where we see Agi look at Stuart. It's our only view of Stuart. He's older than Agi. She could have been his student once.

AGI *
Damn. *

CUT TO:

16 TRAUMA HALLWAY 16

LUIS' CAMERA is shooting through the open doors, into the trauma room where he's CLOSE on Boz with his new crichothyroidectomy. His wife, KRISTA has arrived and she is massaging his hand. She can't be more than seventeen; a real heavy metal groupie, with bleached hair and body piercings. Roger hangs with them. Marquez attends to Boz.

WEAVER (O.S.)
Esophageal cancer. It's a horrible death.

CARTER (O.S.)
Yeah. Dr. Greene criked him, but the guy's almost out of surgical options. And none of them would buy him much time.

LUIS ZOOMS back to REVEAL Weaver and Carter outside the trauma room.

WEAVER
Are you sure you want to speak to the wife? She looks like a teenager.

CARTER
I know.

WEAVER
It may be difficult to get her to understand the situation.

CARTER
I'd like to try.

WEAVER
(to camera)
Normally, we wouldn't have an intern take on something like this, but Carter's been around.

CARTER
And, actually, I'm not an intern. I'm second year.

That stops Weaver.

WEAVER
No, you're an intern.

CARTER
I am?

(CONTINUED)

16 CONTINUED: (A1) 16

WEAVER
You can't switch your specialty here without starting over.

CARTER
I've already done a year --

(CONTINUED)

16 CONTINUED: 16

WEAVER
In surgery. This is emergency medicine. I thought you understood that.

Weaver can see from the shock on Carter's face he didn't understand that at all.

WEAVER
(noticing camera)
We can discuss it later. When you're not in the middle of this. *

Agi looks into Luis' frame. Weaver goes. Luis hangs on Carter's crestfallen look. He's processing that he's an intern again. For another whole year. After a beat. *

LUIS (O.S.)
Where do you start?

Carter looks at him.

LUIS (O.S.)
When you have to counsel family about something like this?

(CONTINUED)

16 CONTINUED: (2) 16

CARTER
It's tricky. People are upset and they're hearing a lot of complex information. An emergency resident, or intern, has to establish an instant rapport--

Krista has come out of the room and is standing behind Carter while he speaks. She surprises him.

KRISTA
Excuse me, Doctor.

CARTER
(recovering)
Not at all, I was coming in to see you. Your husband is going to be admitted--

Carter ushers Krista back inside the doorway of:

17 TRAUMA ONE 17

KRISTA
Better call transport; they can take forever.

CARTER
(nodding)
We should talk about your husband's condition. If I go too fast for you, or if you have questions, please stop me. I know your husband has had laser treatments. That procedure was to enlarge the opening of the esophagus--

KRISTA
For all the good it did.

CARTER
Well, a feeding tube can be inserted--

KRISTA
(shaking her head)
Cancer eats right through it.

There's something sober and riveting about this very young woman with this experience on her shoulders.

(CONTINUED)

17 CONTINUED: 17

CARTER
There is an option called a J-tube--

KRISTA
We're not screwing around with that. The sucker's on his aorta; he's a dead man. Why rub his nose in it?

CARTER
If you feel that way, you may want to consider having your husband sign a DNR. That's a do-not-resuscitate order which--

She digs a folded DNR out of her pack, hands it to Carter.

KRISTA
Got it. There was one by his bed too, but Rog sorta freaked.

CARTER
I'm sorry, we tried to ask him--

KRISTA
I was out buying herbs and garlic: Boz' "food." But all he can do now is smell it. I hold it under his nose, and he smells.
(looks at Carter)
Wanna hear about our sex life?

CARTER
If there's anything I can answer, anything you need...

KRISTA
Yeah, I'm on Librium. Could you write me a refill?

Off Carter; so much for rapport:

CUT TO:

18 HALLWAY BEHIND CURTAIN 3 18

STUART'S CAMERA TRAILS Ross and Del Amico as they hurry toward Curtain 3.

DEL AMICO
The mother wants to call Animal Control--

ROSS
This is going to be fun.

It doesn't sound like it. As they push through into:

19 CURTAIN THREE 19

There is a ruckus going on. Stuart's CAMERA catches Hathaway at the first bed, leaning over DORIS, a woman with burns on her mouth. But all the NOISE is coming from the next bed, where the LEBECK family is having an altercation. CAROLINE LEBECK, 35, sits on the bed holding their toddler daughter SUSAN, who has gauze on her hand. Her husband, MARTY holds Caroline's son TODD, age five, on his hip. Todd stares into the lens. *

CAROLINE LEBECK
I asked you to get rid of him--

MARTY LEBECK
I've had Jo-Jo for nine years.

CAROLINE LEBECK
He's a vicious dog--

MARTY LEBECK
He only sounds that way. He's never bitten anyone before--

CAROLINE LEBECK
He hadn't been around children--

DORIS (O.S.)
Can you give it a rest over there?

The CAMERA PANS BACK to the second bed, where we get a better view of Greene's patient. Doris is a late-twenties crack smoker, who's pretty out of it.

DORIS
(to camera)
You see who's laying here behaving herself...

HATHAWAY
You're a gem.

(CONTINUED)

19 CONTINUED: 19

The CAMERA PANS back as the Lebecks see Ross and Del Amico.

CAROLINE LEBECK
Did you call animal control?

MARTY LEBECK
Honey, please. Just take a breath--

CAROLINE LEBECK
This is our daughter who was bitten, I can't believe you.

DORIS (O.S.)
Don't you have any private rooms?

DEL AMICO
Doctor Ross is going to take a look.

ROSS
Hi, there, Sweetie. I'm going to be real careful...Can I take a peek?

Ross examines the child's hand.

CAROLINE LEBECK
You must have to report animal bites. Isn't that the law?

DORIS
Ooh... that smarts.

HATHAWAY
Sorry.

ROSS
It is. Anna, can you pull that light over here?

She does. Todd keeps staring at the lens. *

ROSS
Did you see how the bite happened?

(CONTINUED)

19 CONTINUED: (2) 19

CAROLINE LEBECK
My son did. I'd run in to get the phone and apparently the dog just went for her.

MARTY LEBECK
How bad does it look, Doctor?

ROSS
Well, it's pretty deep, she's going to need intravenous antibiotics...

CAROLINE LEBECK
Intravenous.

DORIS
Can I get something?

HATHAWAY
Like what?

DORIS
For pain.

HATHAWAY
We'll ask the doctor.

ROSS
(to Del Amico)
But you're right, Anna; it's not a canine bite.

CAROLINE LEBECK
What?

ROSS
(back to mom)
This bite is from an immature homo sapien... one who still has primary incisors...

The parents are staring in shock; look at Todd.

MARTY LEBECK
Todd?

Caroline goes over to her son.

CAROLINE LEBECK
Did you bite your sister?

Todd throws himself into his mother's arms and buries his face in her shoulder. Marty stares at Caroline.

CAROLINE LEBECK
Why would you do such a thing? You know you love your sister.

MARTY LEBECK
He gets a hug for this?

ROSS
Sir, why don't you stay with your daughter and Dr. Del Amico, while your wife and I talk in the hall...

(CONTINUED)

19 CONTINUED: (3) 19

Ross separates the family members, the camera PANS back as Greene joins Hathaway and Doris.

GREENE
So how'd you get these burns on your hands and your lip?

DORIS
(indicates Hathaway)
I already told her.

HATHAWAY
(repeats the lie)
She was making popcorn and it exploded. Her resting pulse is 120 and she's tremulous.

GREENE
You should lay off the crack.

DORIS
I don't do that stuff.

GREENE
Uh huh.

MARTY LEBECK
Shh. It's okay, honey... Mama's coming back.

DEL AMICO
Here we go -- sweetheart. Let me see...

MARTY LEBECK
So is the treatment the same, for a human bite?

DEL AMICO
More or less.

HATHAWAY
You want to get a tox screen?

GREENE
You want to give up the crack?

DORIS
Go away.

GREENE
I doubt the taxpayers are interested in buying a tox screen for Doris. Update her tetanus, dress the burns, recheck in two days at the surgical clinic.

HATHAWAY
She also complained of an upset stomach--

GREENE
What have you eaten today?

DORIS
Nothing.

(CONTINUED)

19 CONTINUED: (4) 19

GREENE
(to Hathaway)
Not even popcorn?
(to Doris)
You need to start eating right and stop the drugs.

DORIS
None of your business what I do.

GREENE
See you next time.

Greene has been ignoring the camera, he turns and finds it in his face. He swoops away from it; Stuart hurries to FOLLOW:

20 IN THE HALL 20

Where Greene jots on the chart.

AGI (O.S.)
You didn't see any reason to confirm her drug use?

GREENE
Right.

Greene tosses the chart into the wall rack and goes, as Ross approaches from the direction of Exam 4. Greene breezes by without comment. Ross stops to make notes on the Lebeck chart.

ROSS
He's a busy man.

AGI (O.S.)
He has a lot of responsibility, a lot of pressure.

ROSS
He sure does. Dr. Del Amico, the chart. *

He hands over the chart. *

AGI
How does he handle it?

Ross looks up. Understands he's being probed.

ROSS
You'd have to ask him that.

As Ross turns and heads for the lounge.

CUT TO:

21 CHAIRS 21

Where a nervous TAPPETY-TAP-TAP-TAP sounds as Luis' CAMERA makes a PAN along the feet, the nervous legs, the wringing hands, the comforted wet heads of feverish children and slumping spines of old men; the worry-creased faces of mothers aging too soon. Luis has an empathetic pace and instinct about where to GO CLOSE and when to MOVE ON.

It only gets better when the OUT-OF-FOCUS legs of our docs and nurses rush ACROSS FRAME in the FOREGROUND.

He ARRIVES at a jumpy street musician, a DRUMMER, with a bloody rag in his mouth. This guy is the source of the TAPPETY-TAP-TAP as he strikes the chairs and floor and soda machine with his well-worn sticks. Wright comes to take him away, and Luis FOLLOWS them toward the elevator lobby, passing more patients. The bored. The scared. The huddled masses waiting to be seen. There's something about the pace of Luis' camera that suggests continents will surface before that happens. Jarvik leaves a group of nurses and takes us to an elderly, WEEPING WOMAN stares from a wheelchair like a lost soul:

WEEPING WOMAN
Where's the doctor? Did you see my doctor? I had a doctor...

JARVIK
It's okay, dear. The doctor will see you soon.

Weaver hurries past and Luis follows her to:

22 THE ELEVATOR LOBBY 22

where there, at the desk, sprawled back in his chair, sound asleep, is Benton. He's fast, fast asleep. A chart in his lap. Weaver wakes him.

WEAVER
Peter -- sorry.

BENTON
(waking)
No -- I'm awake.

WEAVER
We've got a double trauma on the way: A teenage victim of a gang beating and a bystander who tried to stop the attack. Both critical.

Benton heads toward the ambulance bay.

(CONTINUED)

22 CONTINUED: 22

BENTON *
I got it. *

WEAVER *
Have you seen -- *

But he's gone. Weaver heads off, looking for Greene * and Ross. *

CUT TO:

23 LOUNGE 23

Where Greene is filling in Ross about his turn of events with the documentary crew. The ballgame is still on the TV.

ROSS
How did they find out?

GREENE
I don't know. Police reports, gossip. Anyway, I'm not talking about it.

Hathaway enters.

ROSS
Good policy.

HATHAWAY
What's the score?

ROSS
Tied 5-5 top of the tenth.
(back to Greene)
Just don't get angry on camera -- they go for that stuff like sharks.

GREENE
They're not sharks -- they're just trying to make a tear-jerker: with me as the poor, pathetic, victimized doctor...

Ross sees Greene isn't handling it all that well. He tries to rally his friend.

ROSS
No, no, no -- that's not it at all. I saw that director looking at you.

GREENE
Agi?

ROSS
Yeah, she's interested. Wants to get personal. And she's not bad, Mark. You like that intense, brainy type.

GREENE
Doug, she's married. She and the guy behind the camera --

(CONTINUED)

23 CONTINUED: 23

ROSS
The old one?

GREENE
Yeah, they're a pair.

ROSS
December-May. No wonder she pries into other people's lives.

Hathaway looks at the guys, looks up at the CAMERA.

HATHAWAY
Are you guys talking about the filmmakers?

GREENE
Yeah, don't trust them.

ROSS
They're out for blood.

HATHAWAY
You think you ought to be saying that in front of their camera?

Greene and Ross look at her. Look to where she's looking.

ROSS
Where'd that come from?

GREENE
Is it on?

All three of them are staring UP INTO THE LENS when:

WEAVER
Doug! Mark! We've got a double trauma.

Everyone cracks into action. They head out to:

24 INT. AMBULANCE BAY 24

where LUIS' CAMERA is TRAILING while STUART'S CAMERA LEADS PARAMEDIC OLBES and Jeanie pushing a bloody, 14-year-old Hispanic boy, CHICO, bagging him on the run. His nineteen-year-old sister, PETRA, runs behind.

(CONTINUED)

24 CONTINUED: 24

As Ross and Weaver join them, Stuart, who mainly HAD ceiling and feet, manages to FIND and HOLD ON the bloody bonanza of the swollen adolescent face.

PETRA
Help my brother. Don't let him die.

OLBES
Fourteen-year-old with multiple blunt trauma to head, chest and abdomen from baseball bats.

ROSS
Bats?

PETRA
They were jumping him out--

Luis and Stuart JOCKEY to try to stay OUT of each other's shots, not very successfully.

OLBES
Pulse 130, BP 100/60.

JEANIE
Blood in the oropharynx.

OLBES
We tubed him to protect his airway. Two large bore IVs in the field...

Luis LETS this gurney GO and DOES A 180 WHIP PAN to PICK UP the second gurney coming with Greene and Hathaway joining Benton and ZADRO. This gurney carries THEO, an African American man on a back board with c-spine collar.

ZADRO
Thirty-year-old victim of a 15 foot fall. Got pushed over a railing onto a concrete surface. Brief loss of consciousness at the scene. Cleared en route. Now alert and oriented; occipital hematoma. BP 60 palp, pulse 120. Flaccid paralysis in all four extremities with loss of sensation--

GREENE
Call Neuro and get x-ray down here.

(CONTINUED)

24 CONTINUED: (1A) 24

Luis is doing fine, holding FRAME and keeping PACE until they make the turn toward trauma one and he's almost run over. He loses his balance.

LUIS (O.S.)
Whoa!

(CONTINUED)

24 CONTINUED: (2) 24

The CAMERA TILTS WILDLY and regains BALANCE to FIND the gurney has moved on. He CATCHES UP in:

25 TRAUMA ONE 25

where Greene and Hathaway help with the transfer.

GREENE
On a count. One two three. CBC, Type and Cross 4 units.

BENTON
We need a lateral c-spine, chest and pelvis. *

Del Amico comes in. The Drummer is in a bed outside the trauma room window, banging rhythms on the sill and glass.

GREENE
Are you hurting anywhere?

THEO
Not a bit; is that okay?

BENTON
Breath sounds are good, but he's got diminished tidal volume.

HATHAWAY
BP's still 60 palp.

DEL AMICO
(TO CAMERA)
I need a path here, guys.

CAMERA MAKES ROOM for her. Greene and Benton share a look.

GREENE
Could be spinal shock.

BENTON
Need to rule out an intra-abdominal bleed.
(off Greene's nod)
Stand by with O neg. Prep for a lavage.

GREENE
What else should we order, Dr. Del Amico?

(CONTINUED)

25 CONTINUED: 25

DEL AMICO
High dose steroids.

GREENE
And why?

DEL AMICO
To improve motor function and sensation after a spinal cord injury.

THEO
Spinal cord? Are you talking about me?

GREENE
(re: Drummer)
Can someone shut that guy up?

A look passes between Del Amico and Greene. The drummer continues, but now as a quieter, nervous PULSE.

HATHAWAY
We're trying to assess your injuries.

GREENE
How much do you weigh, Sir.

THEO
Theo. 165.

BENTON
Lavage is negative. I'm going to check on the kid.

GREENE
And start dopamine at 10 mikes; we're out of the woods.
(looks to Del Amico)
Theo, we need to check your motor response.

Del Amico lifts Theo's hand.

DEL AMICO
Can you squeeze my hand?

After nothing happens, she looks to Greene who nods, go on. She lifts his arm, lets it go. It flops down.

THEO
What's wrong with me?

(CONTINUED)

25 CONTINUED: (2) 25

DEL AMICO
Mr. Williams, can you shrug your shoulders?

Theo manages a little shrug.

DEL AMICO
Good.

A look between Del Amico and Greene. It's not that good. As Benton goes in Trauma Two we --

CUT TO:

25A ADMIT AREA 25A

Where Rob's CAMERA FINDS Randi and Oligario trying to deal with a group of Latino gang members.

RANDI
No one is allowed in there --

GANG MEMBER
We just wanna talk to him --

OLIGARIO
You heard her. Wait in chairs.

Zadro and Olbes come up.

ZADRO
What are you guys doing here? They were at the scene.

GANG MEMBER
Nothing to you!

OLBES
Call the cops -- these guys tailgated me all the way here!

GANG MEMBER
Where's Chico --
(to his pals)
Pienso que esta alli' --

He starts to head in the direction of trauma. Marquez arrives and cuts him off.

MARQUEZ
No puedes ir alli'. Voy a ver si tu amigo esta bien. Dejarse aqui, por favor.

She manages to stop him for now. She hurries off toward trauma, looking toward Randi

26 TRAUMA TWO 26

Stuart's CAMERA WATCHES as Benton works. Jeanie palpates the kid's belly, while Ross checks the boy's eyes. The sister, Petra, hovers. Malik assists. The boy has been bagged. We can hear, at a distance now, not only the DRUMMING, but a RADIO, playing a driving, angry rap SONG. *

PETRA *
Is my brother gonna be okay? *

ROSS
Give IV mannitol 75 grams. Blown Blown left pupil. Hyperventilate him.

BENTON
Intracranial hemorrhage?

PETRA
What's that mean?

JEANIE
Good bowel sounds.

WEAVER
Call for a stat head CT--

Ross begins a painful stimulation, rubs his knuckles on the sternum. Chico responds with a spastic flexion of the arms.

ROSS
Decorticate posturing; his GCS is 8.

WEAVER
It was 12 in the field.

The CAMERA CATCHES the sober look between Weaver and Ross, before Marquez comes to the door.

(CONTINUED)

26 CONTINUED: 26

MARQUEZ
Randi's got a situation at the desk. She's called security, but don't bring that guy out to CT right now.

WEAVER
Why not?

MARQUEZ
Some of his homies are out at the desk.

PETRA
They came here? Those bastards!

Petra heads out after them. Marquez follows. Stuart hesitates a beat; then follows. As he goes:

CUT TO:

27 OMITTED 27 *

28 ADMIT 28

Where through Stuart's CAMERA we can see that all hell has broken loose. Petra has interceded with three Latino gang members, she's right in their faces. One of them carries a BOOM BOX, the source of a raucous, hate-rap sound, which BLARES at us now. The Drummer keeps a beat going in the curtain area.

PETRA
You stay away from him! You hear me -- Stay away!

RANDI
(on phone)
Security. I'm not joking. Now!

GANG MEMBER
Your brother's a ranker.

PETRA
You almost killed him! What more do you want! Call the cops! They're murderers--they did it! They pushed that other man too!

GANG MEMBER
Shut up, Bitch. It wasn't us!

THROUGH the window into Trauma One, we momentarily catch Greene, looking out at the scene of escalating violence. He's caught there, sweating, frightened. The Drummer drums, next to his face, on the glass. He pounds back at the Drummer to shut up and turns away as the CAMERA SWEEPS BACK to the scene of chaos. * * * * * *

PETRA
That man didn't even know you. He was just trying to help. They pushed him right over the rail!

RANDI
(on phone)
This is the ER at County General. We need cops here now.

Stuart's CAMERA CIRCLES getting it all; getting CLOSE. Getting TOO CLOSE. The gang member turns and sees him for the first time. Approaches the LENS:

GANG MEMBER
Who the hell are you?

PETRA
All he wanted was a chance! You're animals! You make everyone else animals!

(CONTINUED)

28 CONTINUED: 28

GANG MEMBERS
Get off me!
(swings to camera)
And you! Get away! Get the hell off!

He hauls off and KNOCKS the CAMERA away. It sends a BLURRED SPIN OF IMAGES before we CRASH to:

FADE TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

29 EXAM ROOM FOUR (9:00 PM) 29 *

Luis' CAMERA has been corralled by Weaver into a quiet room where she can clarify a few things. Luis is CLOSE on a spinal x-ray. Weaver points to the vertebrae.

WEAVER
At the moment, the gentleman's C-4 nerve -- that's the nerve between the 4th and 5th vertebrae -- is still functioning. He can move the diaphragm and shrug his shoulders. But if the swelling continues and he becomes a C-3, he will lose the ability to breathe on his own.

The CAMERA HAS WIDENED to include Weaver in the shot.

WEAVER
How's the shooting going so far? Are you getting everything you need?

Her tone implies that she's heard about the falling out with Greene.

LUIS (O.S.)
Yeah, I think so. It's been good.

He doesn't sound bowled over. While she continues, Weaver crosses to retrieve her crutch from across the room. Without the crutch, her limp is much more exaggerated. It's almost as if Weaver's staged a little photo op to go with her message.

WEAVER
One of the things I noticed that you might be missing, is the importance of women working in the ER. That's changed dramatically over the last few years -- all kinds of diversity among medical workers -- and it's crucial to the understanding of how emergency medicine has evolved.

She's arrived back at the light box.

(CONTINUED)

29 CONTINUED: 29

LUIS (O.S.)
I'll mention that to Agi and Stuart.
(a beat)
And what were you pointing to? *

WEAVER
Here? That's a fracture in the 4th and 5th cervical vertebrae. *

LUIS
What does that mean?

WEAVER
It means that Mr. Williams, who tried to be a good samaritan and stop a young man he didn't even know from being beaten to death, is now paralyzed from the neck down.

MORGENSTERN (O.S.)
Kerry, may I interrupt?

Morgenstern pokes his head in the room. He looks pained and tries to get her attention without coming in.

WEAVER
David, come on in.

MORGENSTERN
I'd rather talk out--

She goes and drags him in.

WEAVER
Dr. Morgenstern is our too-modest Chief of Emergency Services...

MORGENSTERN
That's not --

WEAVER
If you heard about our little altercation, it's all settled now. The police arrived -- *

MORGENSTERN
Police?

(CONTINUED)

29 CONTINUED: (2) 29

WEAVER
I thought you'd heard about --
(looks at him)
David, you're diaphoretic.

He is. He's sweating profusely. He nods his head, speaks through clenched teeth.

MORGENSTERN
Yes.

WEAVER
Are you--is something wrong?

MORGENSTERN
(ekes out)
Chest pain.

Weaver immediately grabs his wrist.

WEAVER
Radiating? *

MORGENSTERN
To the jaw. Started 20 minutes ago. *

WEAVER
God, David. Lie down. Let's get you on a monitor.

She remembers Luis.

WEAVER
You get out. *

She doesn't get into a conversation, she leads Luis out of the room. He goes:

30 INTO THE HALL 30

but continues to shoot BACK AT Weaver, who calls to Wright.

WEAVER
Lydia! Get in here; grab some atropine and nitro and a 12-lead EKG!

Wright comes in the room and sees Morgenstern.

(CONTINUED)

30 CONTINUED: 30

WRIGHT
Oh my god...

WEAVER
A pulse ox monitor and start a line --

Weaver sees that Luis is still shooting into the room. She goes and closes the blinds on him as:

CUT TO:

31 TRAUMA ONE 31

Stuart is CLOSE ON Theo's arm as a needle on a syringe is poked into it.

HATHAWAY
How about there?

THEO
No. Nothing.

Now she tries his abdomen. Pricks. No response. She begins to march up his chest, pricking as she goes higher.

HATHAWAY
Feel anything at all?

THEO
No, Ma'am. The feeling'll come back, won't it?

HATHAWAY
That's what the doctors are trying to find out.

When she reaches a spot two inches above the nipples he reacts.

THEO
Ouch. Felt that.

GREENE
Good. Let's mark that.

Hathaway takes a white-out marker and draws a line at the point where Theo felt sensation.

GREENE
We're going to have to watch you closely, Sir. If the swelling in your spinal cord continues, we may have to put you on a ventilator -- to help you breathe.

Oligario comes in.

OLIGARIO
I got ahold of the babysitter at your house, Mr. Williams. She said your wife was at school.

THEO
That's right--it's Thursday. She doesn't get home until midnight.

(CONTINUED)

31 CONTINUED: 31

GREENE
We'll try to get a message to her.

The CAMERA TRACKS Greene and Oligario to the door. He speaks to her confidentially; but urgently:

GREENE
Get the babysitter back on the phone. Now.

As they go:

CUT TO:

32 HALLWAY BY EXAM FOUR 32

Luis waits, his camera PEEKING from the corner as Malik hurries into the room with a portable EKG machine. As Weaver lets him in, Jeanie comes running up right behind. None of them are miked, so Luis can only HEAR snatches of Jeanie's lines, because she's a little agitated and projecting loudly.

JEANIE
Malik! Malik!

MALIK
I'll bring it back.

JEANIE
Kerry, I was about to do an EKG on a patient who's been waiting, and Malik comes running in and steals it --

Weaver says something to her.

JEANIE
Oh my god.

Jeanie looks into Exam Four and then joins them inside.

CUT TO:

33 TRAUMA HALLWAY 33

Where Stuart is on the move again, LEADING the jumped-out gang kid's gurney as it hurries toward the elevators. Ross and Carter attend him. Carter is bagging. Marquez is squeezing in blood. Benton joins them.

BENTON
What happened?

CARTER
It's the kid who got beat up. He crashed before we could get him to CT. Lavage was positive. It may be his spleen. *

As they arrive in the:

34 ELEVATOR LOBBY 34

A Neurosurgeon is coming down the stairs.

NEUROSURGEON
Is this the kid with head trauma?

(CONTINUED)

34 CONTINUED: (A1) 34

BENTON
Yeah, but you're going to have to get in line.

NEUROSURGEON
I need a CT.

The elevator has arrived.

BENTON
No time. You'll have to do the burrholes in the OR.

Benton, Neuro, Marquez and the patient pull into the elevator. Carter gets on with them. Benton looks at him.

BENTON
Where do you think you're going?

Carter realizes his mistake. Tries to cover.

CARTER
Up. I'm bagging him.

Benton takes the bag.

BENTON
Not anymore.

(CONTINUED)

34 CONTINUED: 34

Carter gets off the elevator. Stands with Ross. It's a little awkward as the doors close. Carter shrugs at Ross.

CARTER
He's still kind of disappointed I left surgery.

And immediately the other elevator door opens. Out steps a woman in a skirt and blouse. She's British. She's CORDAY. She notes the camera, and then proceeds.

CORDAY
Excuse me. I'm Miss Corday. Can you point me toward Casualty?
(off their stare)
Sorry -- trauma. I mean, trauma.

ROSS
Trauma's down that way. Can I help you?

CORDAY
I'll call out if I get lost.

And she's gone. Ross notices that Carter's got something on his mind.

ROSS
Kind of hard to let the patient go without you?

CARTER
(nodding)
Kid was trying to get out of a gang.

ROSS
You're in the ER now, Carter. You get them on the elevator alive, you've done your job.

Ross and Carter start to walk away together.

CARTER
(after a beat)
But how do you think he'll do?

ROSS
Blown pupil. Probably means a chronic vegetative state. If he doesn't bleed to death first.

CAMERA STAYS ON them walking away; then ARRIVES AT:

35 ADMIT 35

where Weaver is on hold. She and Greene talk as Oligario places a call on the other phone.

GREENE
How bad's he look?

WEAVER
His ST's were sky high in 2, 3 and F. His father had an MI at forty.

Carter comes up to wait for Weaver.

CARTER
Dr. Weaver, could we talk now?
(off her look)
About my status?

JEANIE *
(coming up)
He's throwing multifocal PVCs.
Should we give him lidocaine? *

WEAVER
Yes.
(back to Carter)
Later, Carter.
(hanging up)
And cath lab's ready for us. So let's get him on the road.

As they leave, Carter approaches Greene.

CARTER
Doctor Greene, I don't know if you're aware of my situation--

Oligario hands her phone to Greene.

OLIGARIO
Here's the sitter.

GREENE
Later, Carter.

ZOOMING IN ON Greene as he talks.

GREENE
Hello, is this the Williams' sitter? This is Dr. Greene from the Emergency Room at County General Hospital. Can you understand me?
(MORE)

(CONTINUED)

35 CONTINUED: 35

GREENE (CONT'D)
(listens)
How far are you from where Mrs. Williams goes to school?
(listens)
Good. Get a neighbor to watch the baby; and run there. Run as fast as you can. Get her. Tell her it is an emergency and every minute counts. Get her in a cab. We're a ten-minute ride away. Got all that? Do you need me to repeat anything? Good. Go.

Greene looks up and sees the camera STARING at him.

AGI (O.S.)
Is he losing his ability to breathe?

GREENE
At the rate his pulse ox is falling, I'll be forced to intubate him soon.

AGI (O.S.)
(carefully)
And you need to get the wife here to sign a consent or something?

GREENE
Mr. Williams is paralyzed, probably for the rest of his life. Right now, he can still speak. It would be nice if he and his wife had a chance to talk to each other for a few minutes -- while he still can.

CUT TO:

36 TRAUMA ONE 36

Hathaway is with Theo. Amazingly, what they predicted at the beginning of the shift, has happened. She is oblivious to Rob's CAMERA, which shoots OVER HER SHOULDER as she repeats the pin prick test.

She pricks her way up to the white line she marked before. And beyond. A half inch. Another half inch. Still no response. She looks up at Del Amico.

DEL AMICO
Theo, can you take a deep breath for me? Great. *

He takes a breath. It's not very deep.

DEL AMICO
I'll see if Dr. Greene can join us.

HATHAWAY
Good idea.

She goes. Corday sticks her head in from Trauma Two.

CORDAY
Excuse me, Nurse, I'm Miss Corday. I was bleeped down for a consult. *

HATHAWAY
Are you a doctor?

Hathaway sees Corday looking at the camera.

HATHAWAY
(re: crew)
Don't worry about them.

THEO
These gentlemen are making a movie.

Corday takes that in stride. Okay, I'm in America.

CORDAY
I'm a surgical lecturer in orthopedics and trauma. They said there was an adolescent who decompensated.

HATHAWAY
Dr. Benton took him. *

(CONTINUED)

36 CONTINUED: 36

CORDAY
Oh right, Doctor Benton. You call your surgeons "doctor." I guess "Miss Corday" won't get me very far around here.

HATHAWAY
Just to the waiting room. I'm Carol Hathaway.

CORDAY
Pleased to meet you.
(laughs, then)
How did the patient look? The boy with the positive lavage?

HATHAWAY
Not good. Blown pupil. Deep coma.

THEO
This kid I saved?

Hathaway is surprised. Of course Theo has been listening to all this. He's completely conscious.

HATHAWAY
Yeah. We're keeping our fingers crossed.

As Hathaway and Corday share a look:

CUT TO:

37 BACK HALLWAY 37

Luis' camera HOLDS on the door to Exam Four. Nothing's happening. Then the door opens and Weaver and Wright come out, pushing Morgenstern on a gurney. Luis LOSES them as they head down the main hallway. We are WITH LUIS as he hurries along the back hallway -- GLIMPSING them through the windows of Curtain Three, before he PICKS them up again as they enter the elevator lobby. He waits as they push the button, tending to Morgenstern.

When the elevator arrives and they begin to get on, he hurries:

38 ACROSS THE ELEVATOR LOBBY 38

and ducks into the:

39 ELEVATOR 39

where he PIVOTS away from the closing doors to SCAN Weaver and Wright's surprised faces before landing on Morgenstern. It's a violation. Which is to say, it's a riveting IMAGE:

There's Morgenstern, gowned, on a mask with three Volutrol IV pumps going, on a heart monitor. He's sweaty and scared and in pain. Weaver shifts from surprise to anger in quick order.

WRIGHT
What the hell --

WEAVER
Hey, that's -- what are you doing? No -- no! I asked you not to.

But Luis HOLDS on Morgenstern, who is miserable. He could cry.

LUIS (O.S.)
You're going to the cath lab?

WEAVER
Yes, now turn it off.

LUIS (O.S.)
Isn't there another heart patient who has been waiting for hours?

WEAVER
What do you mean?

(CONTINUED)

39 CONTINUED: 39

LUIS (O.S.)
Do some patients get preferential treatment in the ER?

WEAVER (O.S.)
Look at me.

We see Weaver's hand reach INTO FRAME. She takes the lens and physically AIMS and HOLDS it at her own face, off Morgenstern.

WEAVER
I'm talking to you. Is this recording?

LUIS (O.S.)
Yes.

WEAVER
Good, because I want to know: Are you a Doctor? Do you have any experience at all with myocardial infarctions?

LUIS (O.S.)
No.

WEAVER
(glancing to Wright)
How's he doing?

WRIGHT (O.S.)
Sinus rhythm is 60; pulse ox 96.

WEAVER
(nods, good)
Then how can you make an accusation about patient treatment?

His camera starts to tilt back to Morgenstern.

WEAVER
No. Look at me. Just because your camera sees a picture of one man going to the cath lab, you assume preferential treatment? Do you know what acute ST elevations are? Is there another patient in the ER who had a run of V-tach?

LUIS (O.S.)
I don't know.

(CONTINUED)

39 CONTINUED: (2) 39

WEAVER
(back to Wright)
How's the ectopy?

WRIGHT (O.S.)
Under 5 per minute.

WEAVER
So what do you want to know? What can we tell you?

LUIS (O.S.)
I'm sorry. I guess I got carried away.

WEAVER
You did.

39A HALLWAY 39A

Stuart's camera is following Greene as he runs down the hall and into:

CUT TO:

40 TRAUMA TWO 40

Greene comes through the doors and finds Carter with GEORGE WOLFE, an elderly man from a convalescent home. They've transferred him, and Carter's doing CPR, while an EMT bags him. MALIK assists.

As Stuart CIRCLES to get it all, he manages to CATCH Agi in the shot once or twice.

GREENE
What have you got?

CARTER
Eighty-two-year-old man. Found down at his nursing home. Went into v-fib en route. Shocked twice without success. Shall I defibrillate?

GREENE
Be my guest.

Carter grabs the paddles.

CARTER
Charge to 360.

GREENE
Has he had epi?

CARTER
Three minutes ago.

GREENE
Go ahead.

Carter proceeds.

CARTER
360. Clear!

STUART (O.S.)
I need a battery.

Zaps him. He's still in fib.

CARTER
Another 50 of lidocaine. Let's try again at 360.

STUART (O.S.)
Agi! Camera battery's dying.

AGI (O.S.)
Keep shooting, Stuart.

Zap.

(CONTINUED)

40 CONTINUED: 40

MALIK
There's a rhythm.

CARTER
Any pulse?

MALIK
Faint. But it's there.

Carter's relieved. Breaks into a smile.

CARTER
Alright! We got him back.
Good work, everyone.

STUART (O.S.)
I'm losing power.

AGI (O.S.)
How's that feel, Doctor?

CARTER
(relieved)
Well, I gotta tell you --
bringing someone back... It's
the --

But before Carter can continue, we're in sudden --

BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

41 HALLWAY - 9:45 PM 41 *

Benton is getting a drink of water. Corday interrupts. Stuart's camera watches.

CORDAY
Dr. Benton?

BENTON
Yes.

CORDAY
Elizabeth Corday, visiting Surgical Lecturer, and your savior.

BENTON
Sorry?

CORDAY
I hear you've been on call forever. You're free to go; I'm on now.

Petra comes up.

PETRA
Excuse me, are you the doctor who took care of my brother?

BENTON
Yes I did. You're still waiting down here?

PETRA
I had to talk to the cops. How is he?

BENTON
We removed his spleen to stop the bleeding. The neurosurgeons were still working on him.

PETRA
Does he have brain damage?

Benton looks to Corday; he'll take care of this.

BENTON
Let's call up and see if there's any news.

(CONTINUED)

41 CONTINUED: (AA1) 41

As Benton leads Petra off, they pass Carter and Malik moving a gurney with GEORGE, the elderly gentleman he resuscitated. George is frail, weak, but wants to chat. Stuart goes with them.

GEORGE
Thought I was a goner.

CARTER
(laughs)
Me too.

GEORGE
You'll be getting a lot of thank yous from the female population over at River View -- not to brag too much. *

They wheel into:

(CONTINUED)

41 CONTINUED: (A1) 41

CURTAIN THREE

CARTER
You a pretty popular guy over there?

GEORGE
Seem to be. I was never that much of a Casanova in my day. Didn't go in for all those wild positions and whatnot. That's what the ladies need, you know, all the positions.

CARTER
So I've heard.

GEORGE
And the sweet talk. I was never good at that either. I was more meat and potatoes. Now, at 82, I'm a man, I'm breathing, odds are 12 to 1 in my favor, and I'm getting it any time I want.
(the moral)
It's not so bad, old age.

CARTER
That's good to hear.
(and)
It's great to save the life of a man who is performing a service to society --

GEORGE
(keeping up)
Stud service. Get that in.

Off Carter's smile:

CUT TO:

42 EXAM TWO 42

Where Luis' CAMERA tapes Del Amico and Jeanie helping Pickman transfer a BLOODY MAN onto a gurney. The Man is groggy as they bring him in. He has numerous facial and arm lacerations.

BLOODY MAN
Make it stop... Gotta stop...

JEANIE
We're trying to help you--

PICKMAN
He was found down outside the Stones' concert. Looked like he fell through a sheet of plate glass.

As they unhook the strap across his chest, the Man suddenly rouses into an agitated state. He flails at the women, who back up.

BLOODY MAN
No! No! Don't touch! Don't touch me.

DEL AMICO
Hold on! Hold on!

BLOODY MAN
Leave me alone! Stay back; I'll hurt you; stay back!

JEANIE
Call security in here.

Pickman heads out, as:

BLOODY MAN
You don't know me! I can hurt you...

The CAMERA backs away from the guy, keeping its distance. Jeanie starts to approach.

JEANIE
Settle down... it's okay...

The Man grabs a syringe off a nearby tray and swings it at Jeanie, who steps back.

BLOODY MAN
No! Stay away! Don't touch... I'll make you sick... I'm poison... I have Aids... Aids! Run!

(CONTINUED)

42 CONTINUED: 42

Jeanie hears him and begins to approach again, in spite of the brandished syringe.

DEL AMICO
(trying to stop her)
Wait for help.

Jeanie continues.

JEANIE
Shhh... It's okay.

BLOODY MAN
Itches... It itches...

Jeanie approaches the guy slowly.

JEANIE
It's okay. Calm down...

BLOODY MAN
Can't take it...take it away...

JEANIE
I'll take it.

The calm of her voice calms the guy. But it's her touch that stops him. She gently reaches out and takes the syringe from him. Puts it aside.

JEANIE
There we go. What can I do for you...Are you itching?

BLOODY MAN
Yes...itching...

JEANIE
It's bad, huh? Lay down and let us help...

The Bloody Man surrenders to Jeanie's hand on him and relaxes. Del Amico realizes she's immobilized and comes to join Jeanie.

BLOODY MAN
Help...can you help?

JEANIE
I'll do what I can.

As Jeanie comforts the Man...

CUT TO:

43 EXAM ROOM FOUR 43

Rob's CAMERA IS ON Corday.

She's willing enough, without being eager. There's an earnestness about her answers which is endearing: She wants to do what's expected of one over here. This interview is no more strange than the rest of it. At the moment, she's listening, carefully listening.

AGI (O.S.)
So when did you know you wanted to be a surgeon?

CORDAY
Oh, my. That gets into pleasing Daddy and rattling Mommy and all sorts of boring family secrets.
(a breath)
The short answer is, my father's a surgeon, as was his father. And my father had no sons.

She smiles. Can they leave it at that?

AGI
And are you a resident in the U.K.?

Corday shakes her head at the thought of explaining the mountain of distinctions.

CORDAY
I'm afraid we have a different system all together. I'm an FRCS -- a Fellow of the Royal College of Surgeons -- and a Lecturer; roughly the equivalent of your senior surgical residents here, although not really. Because I have six years in -- including six months in medicine, which I gather isn't done here.
(stops)
This can't be the kind of thing you're interested in...

She sees Benton at the desk.

CORDAY
Oh-good! Dr. Benton, you're still here. Please, rescue these well-intentioned people from me. *
*

BENTON
Something wrong?

(CONTINUED)

43 CONTINUED: 43

Benton comes INTO FRAME.

AGI (O.S.)
I was just asking about the surgical service --

Benton realizes this is a taped deal. He's preoccupied.

BENTON
Uh... no. No thanks... I'm... *

CORDAY
They're curious about the relationship between the theatre and casualty--I mean, the ER.

BENTON
And the theater?

CORDAY
The operating theatre.

BENTON
The OR.

CORDAY
See, it's hopeless.

BENTON
Have you seen the young woman I was with earlier?

CORDAY
The sister of the boy up in surgery?

BENTON
(nodding)
I got some news, and now I can't find her. *

CORDAY
I'll keep an eye out.

Benton goes, Corday turns back to CAMERA and shrugs.

CUT TO:

43A NURSES DESK 43A *

Luis' CAMERA FINDS Greene escorting a 32-year-old African-American woman, OZELLA WILLIAMS. They walk TOWARD LUIS' camera. *

OZELLA
Paralyzed? For good?

GREENE
Ms. Williams, it's too early to say if there will be any recovery of function.

OZELLA
Oh dear God...
(and, sadly)
What did he think he was doing?

GREENE
He was trying to save a boy's life.

His tone quiets her.

OZELLA
I know. I know.

In LUIS' CAMERA, they walk away.

GREENE
He's looking forward to talking with you... I'm sorry it will have to be brief.

OZELLA
(steeling herself)
Just give me a sign...

And they're gone. Luis HOLDS a piece of Weaver in the foreground.

WEAVER (O.S.)
I wouldn't want to be in those shoes.

The ANGLE PIVOTS to FIND Weaver, Ross and Hathaway at the desk, working.

HATHAWAY
You mean, Mark's shoes or the wife's?

WEAVER
Neither.

(CONTINUED)

43A CONTINUED: 43A

LUIS (O.S.)
Must be hard to tell someone.

Luis' voice has changed. Maybe he's humbled from his encounter with Weaver; maybe it's just been a long day. But he sounds a little less hungry and a little more curious. Weaver looks at him; gives him the benefit of the doubt.

WEAVER
Sometimes I hesitate with a family, before I give the news. I know I'm going to say something that will change their lives forever.

HATHAWAY
And you think that if you just don't say it, everything will be okay for a little while longer.

Weaver nods. Surprisingly, Ross speaks up.

ROSS
I told one mother, that her son was dead, and she looked right at me and said, 'But is it broken?' I didn't know what she was asking. I must have been staring at her, because she said: "I hope his arm isn't broken. He's the starting pitcher tomorrow." And she walked away.

WEAVER
Did you let her leave like that?

ROSS
No, I called Carol and she took care of it.
(off their laughs)
It's true.

Hathaway appreciates the credit. Off her look to Ross.

44 OMITTED 44

CUT TO:

45 TRAUMA ROOM 45

Where Stuart is CLOSE ON Greene, hanging back while the wife speaks to her husband privately. Then he ZOOMS in on them.

THEO
(labored breathing)
Guess it's a good thing we shot those videos of me and him on the playground.

OZELLA
Theo...

THEO
At least T.J.'ll see how his Daddy used to be.

OZELLA
You're going to be like that again. You hear me? We're not giving up that easy.

Del Amico arrives with labs; it's bad news.

DEL AMICO
His blood gas showed pO2 65 and pCO2 50.

GREENE
(nods)
We're standing by with Versed...

As Greene and Del Amico step over to the bedside, Ozella looks up. Malik sticks his head in. *

MALIK
Dr. Greene, Dr. Carter needs you.

GREENE
I'll be there in a minute.

Malik goes. The wife looks to Greene.

GREENE
I'm afraid we have to interrupt.

OZELLA
Just another minute...

Greene holds Marquez off. Theo has to gulp for air now.

THEO
(to Greene)
Get someone to drive her home, please...

(CONTINUED)

45 CONTINUED: 45

OZELLA
Stop bossing me around. I'm staying right here.

MARQUEZ
Pulse ox is down to 89.

DEL AMICO
He's getting dusky.

GREENE
Two of Versed.

While Del Amico administers the Versed, Greene explains.

GREENE
We can't wait any longer. Once this sedative takes effect, I'll intubate your husband. When you wake up, Theo, you'll have a tube, helping you to breathe. *

Benton arrives with Petra.

BENTON
Mind if we interrupt? Ms. Cruz wanted to let you know that her brother came out of surgery fine. And the head CT showed no bleeding in the brain. *

GREENE
That's really good news.

THEO
(fading fast)
The boy's going to be okay?

PETRA
Yes, Sir. Thank you. You saved my brother's life.

Theo smiles. And he and Ozella share a look. Then she leans in for a last kiss.

OZELLA
Can you feel that, Honey?

THEO
Oh, yes.

And he's lost consciousness. In silence, Ozella steps back to watch as Greene and Del Amico proceed.

(CONTINUED)

45 CONTINUED: (2) 45

Petra looks at this woman she doesn't even know and puts her arm round her. Ozella begins to cry, and Petra hugs her.

Marquez bags while Del Amico stabilizes Theo's neck. Greene inserts a fiberoptic laryngoscope with an endotracheal tube into Theo's throat. Del Amico inflates the balloon and squeezes the ambu bag. Marquez tapes the tube down. Greene listens. Ozella composes herself.

GREENE *
I'm in.

OZELLA
Is he breathing?

GREENE
We're breathing for him now.

And Ozella breaks down crying, again. And Malik is back at the door.

MALIK
Dr. Greene, you need to come now --

GREENE
Excuse me.

Greene goes with Stuart's CAMERA TRAILING to:

46 CURTAIN THREE 46

Where Luis is already TAPING Carter, who is covered with sweat, doing CPR on the old guy, George. From the looks of it, he's been at it for awhile.

GREENE
What happened?

CARTER
(between compressions)
He went into fib, I shocked him five times, he went into asystole. I've given high dose epi, atropine. The trans-thoracic pacemaker's not capturing.

BOTH CAMERAS have it covered. We CUT from Greene to Carter.

(CONTINUED)

46 CONTINUED: 46

GREENE
Why didn't you call me?

CARTER
I did.

GREENE
Two minutes ago.

CARTER
I was following the ACLS algorithms.

Greene scans the code sheet.

CARTER
I thought I could handle it.

GREENE
Go ahead and call it.
(as Carter keeps doing CPR)
Call it, Dr. Carter.

Carter stops compressions. He's covered in sweat and out of breath. It gets very quiet in this room.

CARTER
Time of death. 9:57. *

There's a beat, where Carter pulls off his gloves. The CAMERAS KEEP RUNNING.

GREENE
You call an attending, when there's a full arrest. You get help; you don't play the hero.

CARTER
I've run them before.

GREENE
That was in surgery; you work here now.

Behind them, Malik and another nurse begin clipping IVs and preparing the dead body. There's an awful pause where Carter tries to pull himself together. He's upset to have lost this great old guy.

And upset with himself for not following the rules.

(CONTINUED)

46 CONTINUED: (2) 46

CARTER
Did I miss anything?

GREENE
Not that I can see.

CARTER
I'm sorry. I didn't think I'd lose him.

Carter's about to cry.

CARTER
Should I sign the code sheet?

GREENE
I'll do it.

Greene is actually giving him an out. In another moment, Carter may lose it. Carter turns and goes out. LUIS' CAMERA FOLLOWS him:

47 DOWN THE HALL 47

a defeated, discouraged young doctor. As he goes, Carter throws off his trauma gown. Looks like a great final shot for a documentary. Until: *

GREENE (O.S.)
Still want that interview?

Luis turns to see Greene. Stuart COVERS from another ANGLE.

GREENE
Do you?

AGI (O.S.)
We do.
(carefully)
Are you willing to answer our questions?

GREENE
I am if you won't use what you just shot.

LUIS (O.S.)
The walk away?

GREENE
The whole thing--him losing the patient; getting chewed out.

(CONTINUED)

47 CONTINUED: 47

AGI (O.S.)
It wasn't bad, you know. It was true to life; he was learning.

Greene's not into arguing the aesthetics.

GREENE
Do you want to talk or not?

After a pause.

AGI (O.S.) *
We do. Stuart. *

Greene leads them into an exam room. Stuart and Agi follow. We STAY WITH Luis whose camera has followed a nurse out of Trauma Two. Malik calls after him.

MALIK
And we need a death kit in here.

The nurse continues on and Luis finds the housekeeping guy, sitting off to the side of the back hallway, eating his lunch, beside his bucket and rolling work cart. Luis slowly creeps in on him. And we --

CUT TO:

48 EXAM THREE - AN EMPTY FRAME 48 *

A bit of the trauma room wall. After a beat, Greene sits INTO FRAME. He adjusts the radio mike.

He doesn't wait for a question. He's not relaxed. This is an extremely difficult expression, by a man who is barely hanging on.

GREENE
Probably the best part of my job is that sometimes, working here, you can repair some of the violence, some of the bad things that happen to people.
(and)
Not always. We couldn't do much for that man who will be paralyzed, probably on a vent, for the rest of his life. I guess we did save the kid, he was trying to help. So at least his sacrifice wasn't for nothing.
(and)
And, yes, I was attacked myself. Right here in the hospital. They haven't caught the guy who did it--or let's say they haven't been able to charge anyone.

There's a flash of bitterness. None of this is resolved for Greene. It's still fresh and out of his control. He hates that.

GREENE
The worst thing about it wasn't what it did to me.

This isn't exactly honest for Greene, personally, and certainly isn't what his psyche needs in order to heal. But what he's saying is still true. And by moving into the general, he's able to continue, for now.

GREENE
The worst thing is it meant that some of the world's violence leaked into our own ER. This is meant to be a safe place for fixing people. But now; it's vulnerable. And as an ER doctor, that's hard to accept.

AGI (O.S.)
It sounds frightening?
(and)
Are you scared?

(CONTINUED)

48 CONTINUED: 48

GREENE
(a beat, then)
Sure. Of losing control...

He trails off.

AGI (O.S.)
Control of what's outside?

GREENE
And what's in me.

He stops short. This is what he doesn't want to wade into. Greene looks at the LENS. We see a man with a lot of demons to wrestle. He doesn't look like he'll give up. But it won't be an easy fight.

GREENE
Isn't that enough?

AGI (O.S.)
Yes.

GREENE
Then turn it off.

Stuart does. And we're:

FADE TO BLACK.

THE END